Picking a new USC trustee, p. 2

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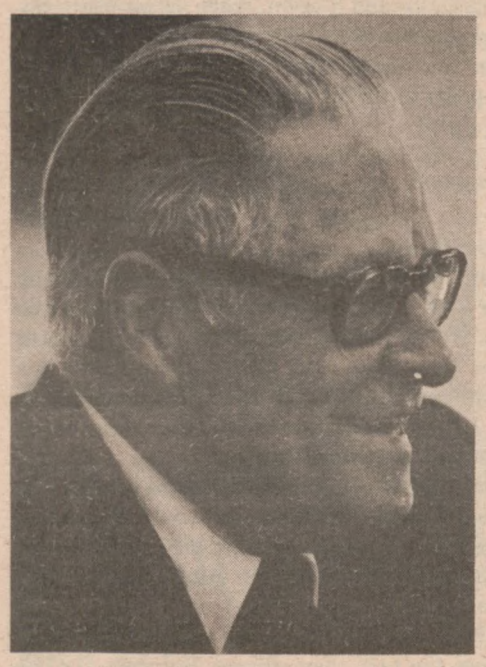
SOUTH CAROLINA'S NEWSWEEKLY

OSCEOLA

February 28, 1975
Twenty-Five Cents

A bored-looking Brantley Harvey presides over the South Carolina Senate with his left-hand man, chief clerk Lovick Thomas.

Marion Gressette (below left) and Rembert, two Senate old-guarders, during happier times.



Redistributing the power

by Bob Thompson

The South Carolina Senate doesn't usually respond too warmly to criticism directed at its members --especially when that criticism comes from within its ranks. So it wasn't unexpected when in recent days the Senate's "old guard" arose en masse to protest attacks on its most highly-held value--seniority.

The brunt of the attack came in the form of an amendment to a proposed rules change which would have removed seniority as the sole criterion for selecting chairmen of the Senate's numerous standing committees. Other amendments were proposed, too, by the relatively young and liberal faction of the Senate -- all aimed at opening up the committee system for participation by the younger senators.

All the amendments received the same reaction from the Senate, as they were defeated handily. The only amendment to pass was one which merely numbered the sections of the resolution. Though it sounded simple and harmless enough, the amendment took 20 minutes of debate before passage.

Clearly, the Senate was in no mood for any attacks on the status quo. As veteran Jim Stevens of Horry County put it, the Senate didn't want to become "a grandiose House of Representatives." Heaven forbid.

But it certainly wouldn't hurt the Senate's image any if the upper chamber were compared to the House of Representatives a little more often. Consider that the Senate still elects its members under the old multi-member district plan, which the U.S. Supreme Court has in other cases ruled time and time again to be unconstitutional, while the House has single-member districts. Consider that the Senate, with only 46 members, currently has 26 standing committees, while the House, with 124 members, has only ten standing committees. And consider the fact that the committee chairmen in the Senate are chosen by seniority, while in the House each committee *elects* its own chairman.

It doesn't take long to come to the conclusion that, procedure-wise, the Senate wouldn't do badly at all to resemble its big cousin at the other end of the State House hall.

Lest anyone think we're getting carried away with praise for the House of Representatives, it must be pointed out that the House has its peculiar faults as well. But at least the House is heading in the right direction. The Senate, however, seems to have held its collective wet finger to the wind, sensed the direction of popular opinion, and headed in exactly the *other* direction.

There is a cadre of progressive senators, who half-jestingly like to call themselves the "young Turks," who are trying to open up the Senate and spread out the power more equitably. They feel that some of the older senators have a stranglehold by which they are bottling up or destroying any legislation they don't like. Anyone who has watched the Senate in action the last few years knows that these suspicions are right. What's wrong with the status quo, you say? Well, here are a few suggestions:

--Chairmen of the standing committees, who are extremely powerful in their ability to change or kill bills coming through their respective committees, are chosen according to how long they have been in the Senate. That's it. Granted, experience is something to be considered in selecting chairmen, critics say. But younger senators (and hence the areas they represent, most often urban areas with urban problems), no matter how talented or hardworking, get very little input into legislation.

--Senators who chair *several* important committees have an incredible amount of control over what the Senate does or does not pass.

--Committee members don't get to decide among themselves who their chairman is to be. Instead, the entire Senate selects the chairman on the basis of seniority. Again, the younger senators often end up with extremely little influence.

There is indeed a power struggle developing in the Senate, and it has been accented by actions there in the past two weeks.

Lieutenant Governor Brantley Harvey touched off the fuse when he commented publicly before the 1975 session began that committee chairmanships should not be decided only on the basis of seniority. Harvey also pledged that when he appointed the Senate members to conference and special committees --historically a domain of the lieutenant governor-- he would use several bases in selecting members, not just seniority. Several senior senators interpreted

(Continued on page 6)

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osceola

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—*press critic A.J. Liebling*

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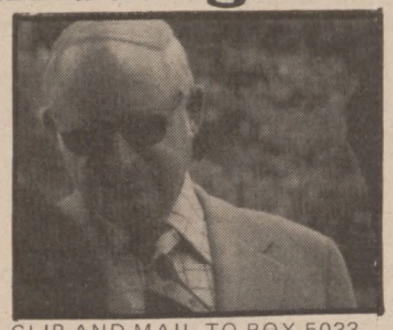

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Politicus

The lobby of the State Capitol is getting a bit crowded these days.

Of course, there's the usual gaggle of full and part time lobbyists who will make your special interest their special interest for a price. Then there's groups like the anti-ERA mothers who mill around, nervously eyeing the television cameras, squinting into the kleig lights, hoping that they won't have to talk to any legislator they haven't known since their debutante days. The third group of buttonholing, handshaking, armgrabbing, backslapping persuaders are out there in the lobby working for themselves.

It is this third bunch that is growing quickly, almost on a daily basis. In that group, you'll find candidates for the Fourteenth Judicial Circuit judgeship -- people like Clyde Eltzroth, Gerald Smoak and Reeves Sams.

And since the Public Service Commission has five commissioners up for re-election this year, these five gentlemen (when they're not presiding over a rate increase hearing) waddle on down to the state house lobby to let the solons know that they're alive and well, even if their rate case decisions sometimes don't reflect it.

Then there's the challengers to the PSC incumbents. Every day, it seems, a new hat is plopped into the ring as some ordinarily mild-mannered businessman is overcome with the urge to give the consuming public a voice on the PSC, heretofore controlled by "The Big Boys." For instance, public interest champion, populist, and former Richland County councilman "Son" Grimsley has indicated that he'll be running against incumbent area PSC commissioner Henry Yonce.

But Son Grimsley and his gang were unceremoniously joined this week by a group of people seeking perhaps the most coveted office of the all - a seat on the University of South Carolina Board of Trustees.

To fully appreciate the contest which is now developing for the trustees' seat, one must go back a few weeks to when Hampton attorney Clyde Eltzroth announced that he had 113 legislators pledged to vote for him in the election to fill the Fourteenth Circuit judgeship. In ordinary times this news would not have created much of a stir. After all, Eltzroth served in the legislature himself, and his law partner is powerful lowcountry political figure and Fourteenth Circuit Solicitor Buster Murdaugh. One only had to look to the other circuits to know that being a former member of the legislature was and is an ironclad pre-requisite to sitting on the Circuit bench in South Carolina, and Eltzroth's association with a politico like Murdaugh provided the *fait accompli*.

But Eltzroth ran into trouble when reporters around the state -- and later the editorial writers -- began to raise the ugly point that this is the same Clyde Eltzroth who resigned his job as head of the S.C. Wildlife Commission two years ago after investigative newspaper stories in *The State* showed massive political favoritism permeating his organization. Even former Governor John West -- never one to make a decision when fence straddlin' would do -- asked for Clyde's letter of resignation. That's how bad things got.

Anyway, about five weeks ago state newspapers began publishing editorials asking how 113 legislators could vote a man into a position requiring such public trust when that same man apparently abused the situation the last time he was privileged to "serve" the public. And, significantly, many of those legislative votes were counted by Eltzroth before the solons even knew if there would be any other candidates seeking the position.

While most observers believed that the legislature would convene a joint session to elect Eltzroth to the judgeship early in the current session, soon the forces pushing for a quick resolution came to a screeching halt. Virtually every newspaper in the state voiced opinion in favor of holding public hearings before any job, not just judges, was filled by the legislature. A bill to that effect was introduced by Rep. John LaFitte (R-Richland) and the measure is now working its way through the legislative process.

What the public and the press wanted was an open selection process, with legislators waiting to commit themselves only after hearing all the facts about all the candidates.

But this week the legislature did it again. When James Moss, the University of South Carolina board member who represented York and Union counties on the board, died two weeks ago, several individuals began a campaign to fill the year left in Moss' unexpired term.

In the running so far are Hamilton DePass of Rock Hill; Bill Spencer, an attorney from York County; David White, also an attorney; Mickey Wiley, a housewife from Clover; and William Whitney, an attorney from Union.

One of the candidates, William Whitney, is already considered by some as the frontrunner with as many as 70 legislators rumored to be pledged to vote for him. Whitney is a young lawyer who happens to work for Union Senator John Long's law firm and who served as a page for several years to then Speaker Sol Blatt. Word around the state house has it that Blatt and Long have twisted many arms to get those 70 legislators committed to young Whitney.

The fact that legislators would commit themselves to vote for one candidate before learning who else plans to run wouldn't seem so strange except that it was only a month ago that the legislature got itself into a turmoil over Clyde for doing the same thing -- acting before at least going through the motions of thinking.

Perhaps it was just a Pavlovian response on the part of many of the legislators; when Sol rings the bell, they salivate. But again, 1974's great reform movement seems to be a part of the distant past.

And again, it's not what you know, but whom.

Cheap Shots

QUOTE OF THE WEEK

"We'll just electrocute them."
--SLED Chief Pete Strom when asked if long, mandatory prison sentences for armed robbers might not provoke robbers to fire more readily.

Those of the scarlet nape

About a hundred gawking young students, still in their early teens, crowded the gallery of the state Senate the other day. It was field trip time, and the schoolkids had been ushered over to the upper house quarters, no doubt so that they could at last see their fearless leaders in action. There's nothing like a personal visit to the old State House to catch a whiff of what the state legislature is really like. On this day, it reeked of overt and ill-disguised racism.

Whoever scheduled the students' trip picked the appropriate time for the youngsters to view the august senators at work. The big topic while the student group looked on was a bill to set aside January 15 each year to commemorate the birthday of the late Martin Luther King.

The bill, which had earlier been passed by the House, was called "innocuous" by one senator, but the Senate still saw fit to debate for an hour on the supposedly harmless proposal. Perhaps that's why Senator Marion Gressette calls his chamber "the best deliberative body in the world" --it can deliberate for hours over such seemingly harmless and well-intentioned proposals.

Senator Thomas Bowen, a short, balding, paunchy retired real estate salesman from Sumter, and Senator Gilbert McMillan from Aiken provided the chief opposition to the bill, making it know they didn't cotton to honoring trouble-making, Communistic Negroes like the late civil rights leader, King.

If I.S. Leevy Johnson is the court jester of the House of Representatives, then Bowen must certainly be the class clown of the Senate.

In defending his opposition to Martin Luther King Day, the longwinded Bowen said, "There are those who would say that the Senator from Sumter is a racist. Nothing could be farther from the truth." Bowen, who must have caught the highly contagious foot-in-mouth bug making the rounds of the State House, rationalized, "I have had a black secretary, and a black assistant, for *twenty years* -- long before the Civil Rights Act was passed."

The magnanimity of Bowen's hiring practices escaped the onlookers, who appeared more bored at his antics than anything else.

Bowen, not content yet, lit into King further, saying the black minister "caused more trouble in this nation than any man since the Civil War." The senator warned his colleagues and yawning listeners to heed the growing communistic trend, alleging that King "was a card-carrying Communist--I can't prove that, but the evidence leans to that effect. What kind of precedent are we setting? Where are we going?," Bowen wailed like a Holy Roller preacher.

Thankfully, Jack Lindsay of Marlboro came to the aid of the proponents of the bill. Lindsay wasn't any radical, mind you, but he did say he thought King had "high ideals."

Lindsay added a little humor to the proceedings, as he roasted McMillan, an Aiken tree farmer, for opposing the King Day bill. "The Senator from Aiken...is out of step with the times," Lindsay claimed. He mentioned how his (Lindsay's) black constituents often had pictures of contemporary leaders like King and John F. Kennedy framed on their walls. Then he said he guessed McMillan "would have a picture of Alf Landon on *your* wall," alluding to the presidential candidate defeated in 1936 by Franklin Roosevelt. Laughter billowed from the Senate chamber.

The bill later was passed by a voice vote.

Incidentally, about three-quarters of the students watching this comedy of errors were black. We couldn't help wondering if any of them were daydreaming of becoming secretaries.

Military aid: how do you feel?

Jenrette

Thurmond

Mann

As Woody Windham's non-stop, non-sleep, 67-hour ordeal on WCOS-FM for the Heart Fund was nearing its end the other night, a gentleman stepped to the open microphone and proceeded to show why radio station managers sometimes frown upon such experiments in participatory radio.

"I don't see why some of these rich folks don't come on down here and give y'all a thousand dollars or so," the stranger drawled, "'cause the government's gonna send their money in taxes over to Vietnam or Cambodia or somewhere. They might as well get a tax write-off and at the same time know where the money's going." Slightly startled by the "political" outburst at first, Windham soon managed to recover and express halfhearted agreement.

Still, there were some scattered applause from the crowd around the room in the Sheraton Hotel where the broadcast was originating, and there's probably a good reason. Polls show that now, more than ever, Americans are fed up with sending money to Indochina. As long as everyone was profiting from the expansion economy that began with U.S. entry into Vietnam on a broad scale, no one much complained about sending a few billion to this or that dictator overseas. But now, for any of a number of reasons, even the downhome folks who listen to WCOS-FM are beginning to wonder about the justice of it all. And a recent poll by NBC showed that 82 percent of the American people are opposed to sending *any* aid to Indochina.

Nevertheless, Jerry Ford requested a spare $500 million in supplemental aid for South Vietnam and Cambodia a few weeks back, despite the figures indicating most people want no part of it. That's 500 million in addition to the millions we've already shipped over.

Recently, Leslie Turner of the Greenville Clergy and Laity Concerned (CALC) visited several of South Carolina's delegation in Washington to find out what she could about how the Congs. and Sens. will be voting. Here is what she reported in the CALC newsletter:

Ken Holland (Fifth Congressional District. Ran on a platform of reducing the military budget. Plans to vote against aid to Indochina.

John Jenrette (Sixth Congressional District). Will vote against $500 million but may vote for lesser amount. Is lobbied by conservatives including Strom Thurmond. A little counter-pressure --especially from folks living in his district could be crucial.

Butler Derrick (Third Congressional District). Hasn't decided yet how he'll vote. Is open to information and opinions.

James Mann (Fourth Congressional District). Thinks military aid to Indochina is a mistake but may vote for it anyway. Fears his conservative

(Continued on page four)

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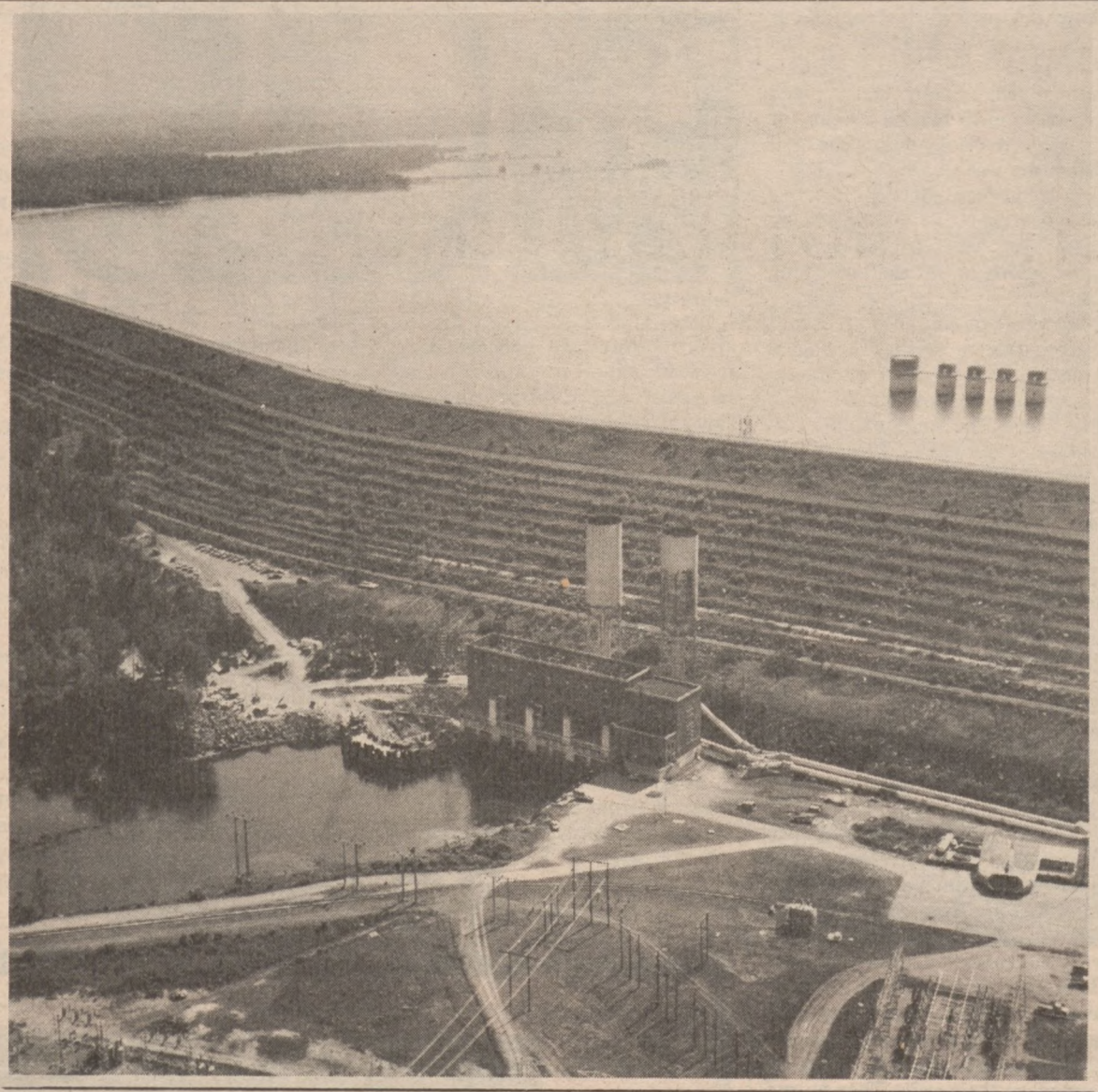
SCE&G's parade of 'experts'

by Carl Baab

South Carolina Public Service Commission (PSC) hearings into an SCE&G-implemented rate hike droned on in Columbia last week successfully breaking the attention span of sign-carrying protestors and severely testing the attention spans of the PSC commissioners themselves. Gone from the sidewalks outside the Owen Building on Lady Street were the few persons who had actually demonstrated against the rate hike, and gone from the hearing room were the 100-plus irate utility customers who had crowded into PSC chambers three weeks ago when the hearings began.

But the commissioners, their ears and brains tested by a three-week parade of SCE&G officials and SCE&G-paid expert witnesses, patiently listened to arguments that the utility must have the increase if people want their lights to come on when they flip the switch. To this end, the utility company dispatched company vice presidents of this and that on forays into the hearing room to defend the utility's use of advertising (nearly $500,000 last year) or to explain what the company has done to cut down on costs (such as eliminating that advertising after public pressure surfaced). Besides the various utility officials, SCE&G leveled a barrage of highly-paid outside expert witnesses at commissioners to explain negative income tax credits, cash flow problems, fuel adjustment clause accounting procedures and so on.

One of these men, John McClellan, an accountant with Haskins and Sells Accountants of New York, told *Osceola* SCE&G was paying $425 per day plus expenses for his services as an expert witness. Saying that he had gained his initial experience as an accountant with the Florida Power Commission, McClellan indicated he had been in the business of testifying at hearings such as these for 18 years. He added that he had



testified in Toronto, Canada, the day before he appeared in Columbia on SCE&G's behalf, and that the following day he would testify in Washington at another hearing.

SCE&G brought McClellan to Columbia to dazzle the commission with his knowledge of fuel adjustment clause accounting procedures, and to equally impress commission lawyers with his ability to answer "yes" and "no" type questions with answers skillfully being carried out for 30 minutes, successfully confusing all present.

At one point, McClellan told the commissioners that SCE&G's fuel adjustment clause was one of the best he had come across and that it was more than fair to both sides. However, at least this part of his testimony was successfully countered when it was pointed out that the utility does not deduct from fuel adjustment increases the cost of fuels that are not increasing, such as hydro-electric power.

Challenged with this point, the expert agreed that the other costs should be deducted, but not before he had cited several other advantages of SCE&G's method and made it sound like the amount not deducted was insignificant in this case. So, to say the least, McClellan justified the money SCE&G was paying -- he was a witness to have on your side.

Asked by *Osceola* if he thought that SCE&G was paying him for his knowledge of fuel adjustment clauses, or his obvious abilities for verbal acrobatics, McClellan said, "I would have to say both."

In addition to McClellan, SCE&G footed the bill for five other experts, some coming from as far as New York, Boston and Virginia. So, considering the cost of these gentlemen plus the cost of SCE&G's legal staff at the hearings, a question raised by Ralph Nader finds application right here in Columbia.

Nader charged recently in a *Christian Science Monitor* interview that utility companies use utility customers' dollars to ask state regulatory bodies for more and more of the customer's money. Accordingly, Nader wants utility companies to provide space on consumer's electric bills where the person could designate payment of a voluntary contribution to be used to fund a "citizen's watchdog committee" that would represent the consumer's interests at rate hike hearings. Also, Nader wants the electric and gas companies to be required to forward any such funds to the appropriate watchdog group.

Commenting on this approach, one spokesman for a Nader-inspired consumer group in Connecticut said, "With this proposal, the utilities will provide the funding mechanism for consumers to make sure they are properly represented, and that they are not being charged too much by those same utilities. The voluntary funds, according to Nader, would pay for a full-time staff of highly-qualified accountants, lawyers and economists that would defend consumer interests, much the same as similar experts are paid to defend the interests of the utilities at consumer cost.

But, meanwhile in Columbia, the hearings continue with the outcome as yet undecided and with the final commission decision still weeks away. However, a spokesman for Public Voice, a group currently representing consumer interests before the commission, said he felt the PSC was more responsive and more concerned with consumer interests now than in the past.

*****

In related developments, South Carolina Democratic Party Chairman Don Fowler recently called for expansion of the PSC. Saying some groups were not represented on the commission, Fowler said two more members should be added -- a woman and a black. And in another South Carolina development, recently-elected Lieutenant Governor Brantley Harvey supported Governor James Edwards' suggestion that Public Service Commissioners be appointed by the governor subject to legislative approval. Members of the PSC are now elected by the General Assembly and all current members of the regulatory body are former legislators.

In an out-of-state development, the North Carolina Utilities Commission ordered a 25 per cent rollback in fuel adjustment clause charges for residential customers served directly by power companies. And following close on this decision, a group representing 72 of North Carolina's municipal electric systems said it will ask for a similar rollback from the Federal Power Commission, which, if approved, would affect all municipal electric systems and rural electric cooperatives in the nation.

Marshall Lancaster, executive director of Electricities of North Carolina, said, "We will argue that it is improper for a utility to collect 100 percent of all increases in fuel costs through the device of fuel adjustment clause. A full-recovery clause leaves utilities with no incentive to bargain for lower cost fuel -- they know they can pass on any and all higher costs directly to the consumer."

South Carolina Electric and Gas Company currently recovers 91 percent through the use of the fuel adjustment clause and this has not yet been directly challenged by the PSC.

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(Continued from page three)

constituency. Our letters to him well may make a difference.

Subsequent to Turner's visit, U.S. Senator Fritz Hollings announced that he would oppose any increase or supplemental aid to Indochina.

If you've got an opinion for one of the above, you'd better get it in soon. The vote will be coming up in the near future.

The pollsters on ERA

Coming just as the South Carolina General Assembly begins to deliberate the always-controversial Equal Rights Amendment to the U.S. Constitution, a survey by the University of South Carolina Center for Marketing Studies indicates that 48 percent of South Carolinians polled support passage of the measure.

Results of the poll -- which were not publicized widely in Columbia-- heartened supporters of the amendment, who have seen two previous votes in the General Assembly fail to pass the measure. Four more states are still needed to pass the measure and ratify it as part of the Constitution.

In the latest poll -- which surveyed 725 selected persons-- 31 percent of those questioned were against passage while 21 percent were undecided.

Exactly what part, if any, polls and the like will play in the public hearings beginning Tuesday, February 25 in the House and in subsequent debate is unclear. Ordinarily, when the legislature gets wrapped up in something as emotional as the ERA fight has become over the past couple of years, polls -- and other instruments of rational decision-making-- usually don't stand a chance of surviving the onslaught.

We'll see what happens this time.

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Playing for power in the state Senate

(Continued from page 1)

Harvey's suggestion to the press as criticism of them, and Sen. Rembert Dennis called the statement an affront to all committee chairmen.

In a counterattack, the Senate Rules Committee, headed by Stevens and including a number of veteran senators who chair other committees, decided it would try to strip the lieutenant governor of his appointive powers. But the Rules Committee reconsidered when it became apparent that the rest of the Senate would probably reject the change.

The issue was dropped, but not without some loss of prestige for the members of the Rules Committee, which includes such entrenched veterans as Dennis, Marion Gressette, Ralph Gasque, James "Preacher" Harrelson, and Marshal Williams.

At about the same time, in another committee, there was being fought another skirmish between the "young Turks" and the "old guard." Sen. Dick Riley of Greenville was suddenly deposed as chairman of the Judiciary Committee's subcommittee on judicial reform. The deposal had all the signs of a power play by the Senate elders.

Riley had been chairman of a special committee created by former Gov. West to study judicial reform. On the committee with Riley were three fellow senators -- Jim Stevens of Horry County, Tony Harris of Chesterfield, and Jim Stephen of Spartanburg. The special committee presented a package of bills to the Senate which were referred to the Judiciary Committee.

Gressette, chairman of the Judiciary Committee, in turn created a subcommittee on judicial reform, consisting of the four members of the governor's committee plus Ralph Gasque. Gressette appointed Riley chairman of the subcommittee.

Riley explained to *Osceola* how the power play unfolded. "There had been some complaints," Riley said, about his being selected chairman. "The next day the (Gressette) indicated to me that he was going to have the subcommittee *elect* its own chairman."

Riley wasn't even present when he was ousted. He explained that the subcommittee was scheduled to meet on a non-legislative day, and since important committee work isn't usually done on a non-legislative day, Riley said, "I didn't drive in from Greenville." Unfortunately for Riley he assumed wrong -- the subcommittee had substantive work to do that day, namely, deposing Riley.

Several daily newspapers commented editorially on Riley's ouster, calling it a power play by Gressette and other senior senators to keep the younger Riley out. Riley, the chief spokesman in the legislature for judicial reform in the past, has become persona non grata in the eyes of a number of senators, who consider him too liberal a reformer.

Appropriately enough, Riley authored seven amendments to toughen the rules change resolution which the Rules Committee reported out two weeks ago and which was passed Wednesday (February 19). The fight over the resolution and over Riley's amendments to it was a clear case of the young versus the old, the liberals versus the conservatives.

The rules change resolution which the Rules Committee drew up and introduced was a compromise bill, offering the liberals several proposals which would streamline committee procedures while at the same time assuring the conservatives that their *cause celebre* --seniority-- would not be jettisoned.

Several provisions in the resolution would reduce the power that any one senator can have as a result of his seniority. But significantly, by the time the bill was passed after hours of debate, all attempts to strike out seniority as the basis for committee chairmanships failed. And that is really what all the hassle was about.

There was really no doubt from the beginning that the rules change would be approved. Riley took the floor to declare that even if his amendments were not added to the resolution, he would still vote for it. But none of Riley's amendments which would have substantially changed Senate procedures were passed.

By far the most important amendment which Riley offered was one which called for the Senate to elect standing committees at the beginning of each session, then let each committee elect its own chairman *without regard to seniority.*

Opponents of the amendment used a two-fold attack -- first pointing out that letting committees elect their chairmen would lead to too much infighting and politicking, and secondly contending that seniority was and still is the best method of determining who should be chairman.

"Scratching and clawing" would be the order of the day if the amendment passed, claimed Stevens and others, as committee members fought for those all-important chairmanships. After Sen. Isadore Lourie (D-Richland) criticized the present system for causing "backscratching," Stevens tried to turn the tables on him and said supporters of the amendment "are allowing the lowest type of politics to enter into the picture."

The arguments continued on and on. Representing the old guard, "Preacher" Harrelson presented the liberals with a thinly veiled threat that the whole rules change might be intentionally scuttled by senior senators if any amendments were added that would take away their power. Lourie, Dewey Wise (D-Charleston), William Doar (D-Georgetown), and Riley alternately took the floor to plead the liberals' cause. But, as Riley said later, everyone seemed to have already made his decision on how to vote.

If one stood to gain from the seniority system, one voted no; if one stood to gain from its destruction, one voted yes. In the end, more senators thought they would benefit from seniority than not, and the amendment was beaten down handily.

Harrelson

Riley

It wasn't altogether a lost cause for procedural reformers in the Senate. The resolution , even unamended, was "a step forward," as Riley put it. Starting in January, 1976 (when the rules change takes effect), senators will no longer be able to chair more than one standing committee. (Unfortunately, chairmanship of the Rules Committee, a very important committee as far as reform goes, is not included, so the chairman of the Rules Committee can still chair another committee.)

The effect of this provision should be to keep any one senator from becoming extraordinarily influential through chairmanship of several key committees, as is now the case. Gressette, for instance, currently is chairman of four standing committees. Three other senators --Dennis, Stevens, and Gasque-- chair three committees each. That means that *only four senators* control 13 of the present 26 standing committees. It is this entrenched power concentrated in the hands of a few senior senators which arouses the wrath of the liberals more than anything else.

Another step forward is the reduction of the number of standing committees from 26 to 15. This should cut out some of the time wasted on trivial committee meetings. And it's law now that a senator cannot be a member of both the Finance and the Judiciary Committees -- the two most important committees-- theoretically further helping to prevent concentration of power.

But for all the steps forward, that one backward step -- retaining seniority-- more than counteracts them. Seniority, which was heretofore a strongly observed custom, is now written into law. And so it will be that much harder for change to come to the Senate, which already has the reputation for ripping the vitals out of any good legislation that comes out of the House of Representatives.

One result of the battle over the rules change resolution is that battle lines have been clearly drawn in the Senate between "younger senators, senators with less longevity, and some of those with more longevity," as Brantley Harvey explained it. After his battle with the Rules Committee, Harvey could be considered safely on the side of the reformers in that house. And no one is in a better or more critical position to push for Senate reform than Harvey.

Harvey talked with *Osceola* about what reforms he would like to see enacted in the Senate before the legislative session is over, and what the likelihood of reforms is.

Prominent on the list of reforms Harvey would like to see is --of course -- doing away with seniority as the sole basis for awarding chairmanships. Despite the battle scars from his encounter with the Rules Committee, the seniority question isn't one which Harvey is going to forget about. "Experience is always going to count," he said, "There's no question about that. Nevertheless, there have been, and there certainly will be, instances where other considerations should be weighed."

The lieutenant governor also would like to see committee reports contain more than just whether the legislation is favorable or unfavorable. "Committee action is so important...that a committee report on a bill should contain a statement of reasons why the committee acted and a summary of what the committee's findings on the bill were," Harvey explained. Additionally, Harvey voiced preference for roll call votes on committee actions "so the public would know how the members of that committee stood on each particular bill."

How much of the burden for streamlining and modernizing the Senate falls on Harvey will depend on how gun-shy the cadre of Senate liberals feels after the setback on the seniority question. The younger senators seemed to be getting somewhat more enthusiastic recently in speaking their minds -- a trend which Harvey attributes in part to last fall's elections and partly to his own victory of sorts over the Rules Committee.

"I think that last fall's elections and the responsiveness of the people of South Carolina certainly caused some of the younger senators to feel encouraged to speak out more openly on some changes, and on a fuller participation by them in the senatorial process," Harvey elaborated. Also encouraging to the reformers, he said, was the "almost unanimous response that the public had" in supporting Harvey in his battle to keep his appointive powers. "I had some of the younger senators tell me that it (the verbal battle with the Rules Committee) gave them a rallying point as far as moving on with some of these proposed changes."

The question of seniority might likewise provide a focal point on which reform efforts may center. Seniority has been the modus operandi in the Senate for about as long as anyone can remember, and it's highly doubtful whether writing the system into the books can make the practice any stronger that it already is. If the seniority question in fact becomes the rallying point for change, as some reformers hope, those grizzled veterans who fought so long and hard to preserve it may find that they unwittingly provided a wedge with which Senate liberals can drive home some points.

NATIONAL TOPICS

TRB
FROM WASHINGTON

Global corporations arise

The shoeshine boy in Mexico City takes his few coins for a bottle of Coca-Cola, thereby tying himself in with a global corporation. The global corporation, by and large, is perhaps the most dynamic agent of change in modern capitalism. For the boy, nutritionally speaking, it is a way of consuming imported sugar at a high price, but the push behind his purchase is an advertising drive as imperative, in its way, as the repetitious admonitions broadcast in Peking from Chairman Mao.

The top 500 corporations in America have increased their share of all U.S. manufacturing and mining assets from 40 to 70 percent in 15 years and they are vitrually all global. Interlocking directorates tie them with the top dozen or so banks, nearly all of which are global too. These largest corporations are not merely richer than many countries; they often have their own foreign policies, like ITT in Chile, which helped overthrow left-wing Allende with the aid of the CIA. General Motors' yearly operating revenues exceed those of all but a dozen nation-states; it has 127 plants at home and 43 abroad. And for the first time in history these superbly efficient organizations, whose simple and supple goal is the maximization of profits, are able to see the world as a whole, make plans on a global scale, and move from one country to another, slipping between the cracks of national jurisdiction.

The global corporation added to three of four other concepts that challenge the old-fashioned pattern of life at the end of the century: Instant Communication, the Pill, discovery that the long-term supply of critical materials is finite, and that a quarter of the world's population goes to bed hungry. These assorted concepts come to a planet so restless that it now spends $200 billion a year on armaments to "protect" a world population most of which, in per capita terms, earns less than $100 a year.

The latest and most powerful study of the multinational, or global, corporation is a book by Richard Barnet and Ronald Muller called *Global Reach* (Simon & Schuster; $11.95). It follows Richard Barber's *The American Corporation* and Lester Brown's *World Without Borders*. Although condensed in *The New Yorker*, it is not easy going, nor suitable for reading aloud to your wife, unless she likes mouth-filling phrases like "global oligopoly."

Nobody can see the international penetration of these corporations without awe. Holiday Inns, and Pepsi-Cola bottling plants, are in Moscow; Singer has a sewing machine plant in Poland selling products to Communist satellites. Anybody who watched the oil cartel operate recently must have wondered on which side the huge petroleum corporations are. In 1973 the Philippine subsidiary of Exxon refused to sell oil to the U.S. Navy at Subic Bay because its overriding interest was to help enforce the worldwide Arab boycott of the U.S. The answer is the corporations are on the side of the largest profits.

To be specific about it, here is Bulova, which has transferred production to a new plant at Pago Pago in American Samoa. Some 60 busy Samoans assemble 210,000 watch movements flown in from Switzerland for eventual shipment to the U.S. market. Of course it costs a bit to send those watches 21,000 miles by airlift, but there is no duty on watches imported from a U.S. territory (Samoa), so the tariff savings more than offset the air fare. Furthermore Samoa offers a 10-year tax holiday for new plants. Bulova's president brightly remarked, according to a quotation, "We are able to meet foreign competition because we are the foreign competition."

The art of radio, TV and electronics was developed in the United States but you don't see many homemade radios any more here. George Meany and other labor leaders have managed to organize only about 23 percent of American workers, and awoke too late to what global corporations were doing. Gillette, Woolworth, Pfizer, Mobil, IBM, Coca-Cola and the First National City Bank earn more than 50 percent of their profits overseas. Fairchild Camera, Texas Instruments and Motorola are settled in Hong Kong. Why not? There is a dollar-a-day, seven-day working week there. Taiwan has a union-free labor pool shared by Timex, RCA, Admiral, Zenith and others. European global corporations are joining them in other cheap labor havens around the world. Singapore, to encourage foreign plants, guarantees freedom from union trouble for a given number of years in return for foreign investment.

But isn't this process a good thing? The global corporation scans the planet for opportunities and shifts its resources from area to area in a new stage of world capitalism. Richard Barber thinks the transition from the old world economy, in which thousands of campanies competed, "to one in which 300 giant industrial firms dominate the scene is of nearly immeasureable public consequences." Lester Brown says the new corporation-states help spread knowhow, jobs and capital but he deplores lack of social responsibility. It is here that Barnet-Muller ferociously attack. The big international corporations are milking the poor nations, they charge, keeping them in colonial status, cooperating with the local power structure to absorb companies and keep prices low for coffee beans, say, while charging outrageous rates for U.S. toilet fixtures.

This reporter was stunned at the recent Rome Food Conference by the virulence of small countries over "corporate imperialism," whether "Western" or "American." A provincial Washington reporter like TRB isn't aware of some of the world's deepest currents. If Americans would protest Kuwait's buying Lockheed, say, imagine a small country have the bulk of its banks and business owned abroad! Often they sullenly swap a diminishing raw material for "labor-saving machinery" when they have too much labor to begin with.

There's no answer in sight. For years Europe feared the "American Challenge" and it's already a *fait accompli* in Latin America. George Ball proposes international charters for global corporations. Meanwhile the struggle over the world's riches has just begun. The process of internationalization and concentration puts the world economy more and more under control of a few hundred business enterprises. They don't compete with each other according to the traditional rules of the free market, nor are their managers elected or subjected to popular scrutiny. ■

JACK ANDERSON
AND THE WASHINGTON MERRY-GO-ROUND

Greece, Turkey closer to war

WASHINGTON — Secretary of State Henry Kissinger is concentrating his diplomatic skills on preventing war between the Arabs and Israelis. But behind his back, war may break out between Greece and Turkey.

On Cyprus, for example, an uneasy truce between Turkish and Greek Cypriot forces is close to the breaking point. Already, the Turkish Cypriots have arbitrarily declared their third of the island an independent state. There has also been sporadic fighting around the capital city of Nicosia.

Turkey has military superiority on the island, but this could soon change. Congress has ordered a total embargo on military aid to Turkey, whose armed forces are American-equipped from bombs to boots. Without spare parts, the Turkish planes and tanks won't be able to operate for many more months.

But fighting may be even more likely over the Aegean Sea than over Cyprus. The Turks have their eyes on the oil that is believed to exist under the Aegean. Most of the seabed lies within Greece's territorial boundaries. Yet Turkey has granted exploration permits in the area.

A military showdown over the Aegean would be primarily a naval encounter. The Greek and Turkish navies are more evenly matched than their armies.

So a Greek-Turkish war may explode on Kissinger while he is trying to prevent an Arab-Israeli war.

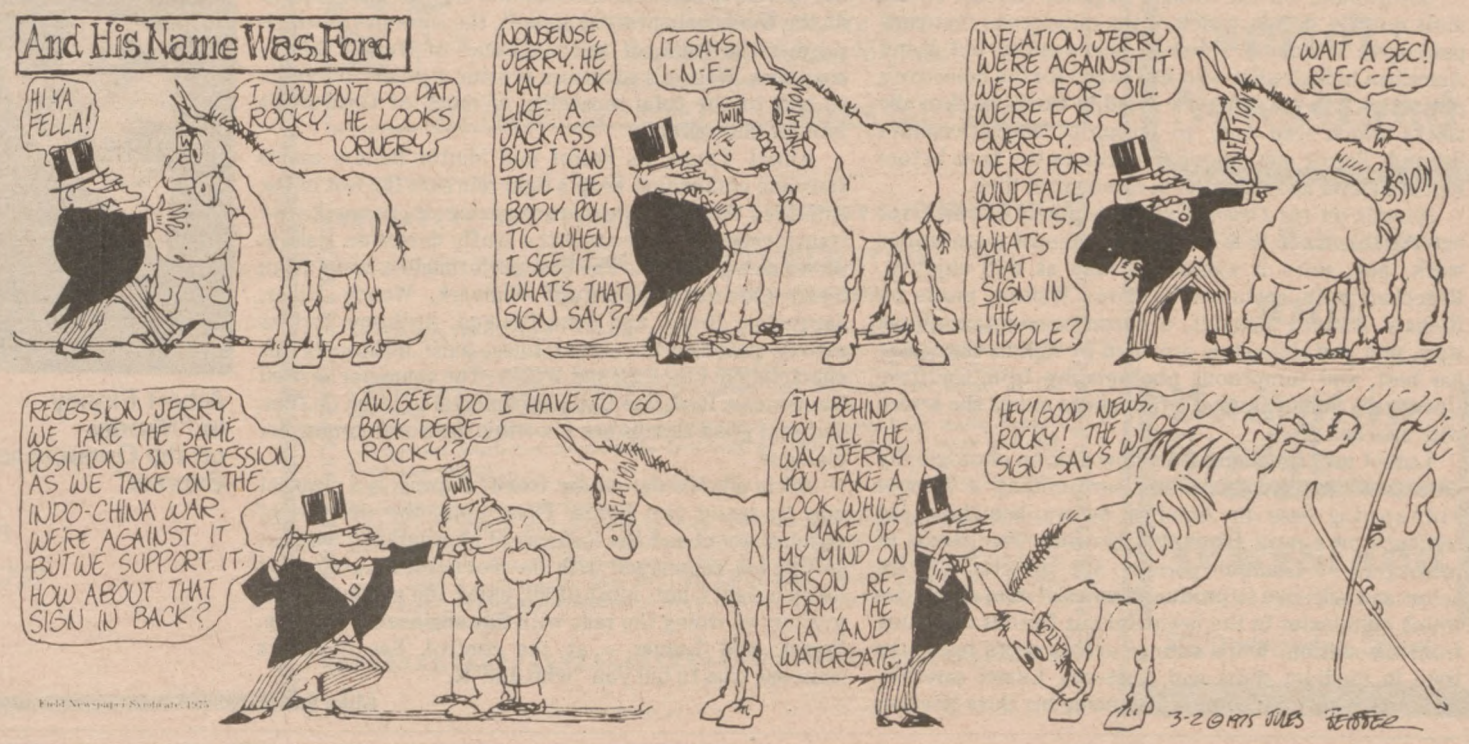
Happy Warrior

Sen. Hubert Humphrey, the former Vice President, will soon be back in the headlines. He has taken over the chairmanship of the Joint Economic Committee. And he intends to use the committee to fight for the pocketbook interests of the common people.

As a starter, he has served notice upon the Ford Administration that he will not let them send South Vietnam another $500 million and take the same amount away from the poor in this country.

Humphrey also cornered Treasury Secretary William Simon and congratulated him on his candid confession that the economy is in trouble. But Humphrey added: "I don't want my doctor just to tell me I'm sick. I want him also to tell me how to get better." ■

Feiffer


And His Name Was Ford
HI YA FELLA!
I WOULDN'T DO DAT, ROCKY. HE LOOKS ORVERY.
NOUSENSE, JERRY. HE MAY LOOK LIKE A JACKASS BUT I CAN TELL THE BODY POLITIC WHEN I SEE IT. WHATS THAT SIGN SAY?
IT SAYS I-N-F-
INFLATION, JERRY, WE'RE AGAINST IT. WE'RE FOR OIL. WE'RE FOR ENERGY. WE'RE FOR WINDFALL PROFITS. WHATS THAT SIGN IN THE MIDDLE?
WAIT A SEC! R-E-C-E-
RECESSION, JERRY, WE TAKE THE SAME POSITION ON RECESSION AS WE TAKE ON THE INDO-CHINA WAR. WE'RE AGAINST IT BUT WE SUPPORT IT.) HOW ABOUT THAT SIGN IN BACK?
AW, GEE! DO I HAVE TO GO BACK DERE, ROCKY?
I'M BEHIND YOU ALL THE WAY, JERRY. YOU TAKE A LOOK WHILE I MAKE UP MY MIND ON PRISON REFORM, THE CIA AND WATERGATE.
HEY! GOOD NEWS, ROCKY! THE SIGN SAYS W
RECESSION
3-2 © 1975 JULES FEIFFER

The arts

Mel Brooks *is* Young Frankenstein

Watching *The Producers* and *Blazing Saddles* it was so much fun to imagine Mel Brooks as the dingbat perpetrator of a really consummate sense of irreverence, and the fantasy was best reinforced by that infamously brilliant "Springtime For Hitler" production-spectacle in *The Producers*.

If you did not see this picture you will have to imagine if you can the sheer audacity of a full Zeigfield chorus of wind-up Nazi soldiers and febrile frauleins, and Dick Shawn as a jive, slick, beat, playboy -- or what have you -- Hitler, all benignly singing the lusty refrain: "Springtime for Hit-ler in German-eee!" It was clear that little Mel Brooks had by-passed mere black humor (not his thing) with a cheery wave on his way to flirt with the chance of garnering the unadulterated nihilistic laugh. I confess that I for one fell roaring into the abyss when that scene hit the screen and when I returned for more with *Blazing Saddles*, I was not disappointed: Genuine knee-slapping jokes in *Saddles* seemed to stand back-to-back and introduce each other like an endless row of toppling dominoes; I held my ribs in helpless agony through long suffocating spasms, almost literally tickled to death, from the moment when Cleavon Little and the rest of the Negro gang began singing "I Get A Kick Out Of You" until the near end of the picture when, with the flick of his slap-stick Pirandello wrist, Brooks had the obligatory posse ride raw-shod out of the "old west" and through a set wall into the "real world" of the studio commissary.

Unmercifully, Adolph Hitler was there too, in spastic caricature. "I'll be finished on Friday," says he, as horses trample his dinner, "right after the bunker scene." Like "Springtime," this seemingly senseless gag transcended its own ill taste and presented itself as a comment on the perennial gutter-into-glitter vulgarity of the Hollywood virtuality, a virtuality which Brooks so effectively exploded into exuberant chaos by allowing his own story (or what there was of it) to self-destruct with the precision of a time-bomb.

Brooks seems to have succeeded in landing, taste-wise, halfway between the benign "Mad" and the one-dimensionally abrasive "Lampoon."

The illusion that Brooks could sell the gist of what the *National Lampoon* did -- and sell it to respectable folks -- came from the fact that in those two pictures his brand of comedic anomie grazed sacrosanct subjects. In "Springtime for Hitler" (for me, the sum total of *The Producers* and its *raison d 'etre*), he provoked laughter by deliberately trivializing a figure reflexively regarded with hatred or disdain. The obvious targets in *Blazing Saddles* were the movie myth of the Protestant-Puritan old west and the social tension of racial enmity. I don't mean to imply that Brooks in any way set out to intelligently take on these subjects; he is at bottom a stand-up comic working on film -- making monologues on celluloid. He is a gag man pure and simple though not, of course, quite as pure and simple as Neil Simon. It seems clear that he tries to offend only in proportion to the oppressiveness of the piety surrounding his subject. *Blazing Saddles* and *The Producers* come off like two pre-meditated and perfectly timed farts in church. "Parody" and "satire" are words to describe the intellectual after-taste of his pranks. Rather than being consummately irreverent, Brooks is intelligently pubescent, and seems to have succeeded in landing, taste-wise, halfway between the benign *Mad* and the one-dimensionally abrasive *Lampoon*.

So much was I expecting the delicious audacity of the earlier two movies the first time I saw *Young Frankenstein* that this latest Brooks offering neither charmed me or struck me very funny. It took a second viewing to convince me that the earlier audacity had no place in this picture, that Brooks was trying to strike a different note on a different set of visceral chords. The sacred cows implicit in the Mary Shelley classic are nothing less than the human body and organic life itself; the desecration of these values was more or less the exclusive province of the Andy Warhol entourage in their highly literal interpretation of the Frankenstein story. The Brooks version is -- how shall we say it? -- less ambitious. *Young Frankenstein* is a charming distillation of the novel's romance, and the romance of the movie classics that have caricatured it.

The charm of *Young Frankenstein* must finally derive from the Gene Wilder-Teri Garr-Marty Feldman trio -- from the ridiculously cute picture the three of them make standing in a straight line across the silver screen. To the total effect each one contributes an innocently eccentric presence. It is bizarre human color in simple black and white. The daemonic young Frankenstein is in Wilder's wispy, incandescent hair; Igor is in the huge whites of Marty Feldman's incurable eyes; and idle diversion rests like a Hitchcock heroine in the voluptuous bosom of Teri Garr who contributes her tits to each scene in the highest sense of that contribution; she hardly seems to raise her voice above her cleavage yet succeeds in convincing us that she is quite, quite unaware that *they* are there.

Brooks has adamantly concurred with the criticism that he is ever-infantile about sex by framing Miss Garr's breasts as lasciviously as a pair of Hostess Twinkies. And always a nip away from these buds is (Marty Feldman's face) which should be floating in a jar; it hangs on Wilder's shoulder like a broadly grinning skeleton. His jokes and comments seem like mere punctuations on his incessant gooney presence. He seems to be speaking most loudly when silent and staring, as if to say in aside: "Alright, don't laugh, but let me stick around and watch." Pauline Kael's description of Wilder's uniquely captivating presence as "the mist on the lens" is so perfect that I am at a loss to coin my own descriptive aphorism -- except to say that Wilder's bland-as-beige facial features should be etched for posterity on an ever-durable helium-filled balloon. His gaze captures the eye by appearing to float through the top of his head. But it is this hoary *menage a trois* that delights all at once -- more than any one of them. When Wilder and Garr remind us too much of Don Adams-Barbara Feldon, the presence of Feldman reminds us that this is indeed a monster movie (and not *Get Smart*). And to these three is added the surprising peripheral charm of the monster himself, played by Peter Boyle. As everyone knows, the hideous creature in the book is at bottom a benevolent human; in the Brooks distillation the monster in certain key takes is outrageously *cuddly*.

Most reviewers have reported that the highlight of the movie is the lecture-demonstration scene, presumably before some scientific academy, where Wilder and his creation climax their show of the monster's prowess and intelligence by doing a soft shoe and tap song-and-dance to "Puttin on the Ritz." The scene is an animal act; the monster's vocal refrains are somewhere between those of a seal and a small puppy. The demonstration, replete with lemon-drops, is remarkable until a foot-light explodes sending the monster into a whelping hysteria. Two close-ups of Peter Boyle's pathetically hurt expression as the audience begins, booing and throwing food on the stage and -- *I felt sorry for the monster*. Brooks had succeeded in extracting from me the kind of pity usually reserved for poor dumb suffering animals. Later when the supposedly virulent creature has broken loose from his chains in the city jail, and is shacking up in the woods with Wilder's once-frigid fiancee just arrived from the States, our incredible trio lures him back by playing the movie's theme music from the top of the castle (Wilder on violin, Igor on horn). The monster harkens to this Gothic dog whistle and returns to the fortress with more pathos than all 20 endings to "Lassie Come

(Continued on page nine)

Cinema

A trifle for your enjoyment

MURDER ON THE ORIENT EXPRESS at the Richland Mall II

Snowbound on the Orient Express, Hercule Poirot must quickly decide which of the outrageous first-class passengers murdered Ratcher, the wealthy but bland American industrialist who had asked for the detective's protection. As the rail crew steadily works to clear the tracks which lead only to authority and officialdom beyond, Poirot meticulously examines the facts before him in a clever and suspenseful race against time.

Murder on the Orient Express is purely a vehicle for entertainment. It is a mere trifle, almost a gratuitous work, but, since it exists, we may as well enjoy it. Bedecked with costumes by Tony Walton, music by Richard Rodney Bennett, a dozen or so international stars, plot and characters provided by Agatha Christie at her best, and sumptuous photography from Geoffrey Unsworth, Sidney Lumet's film glides across the screen with ease and grace.

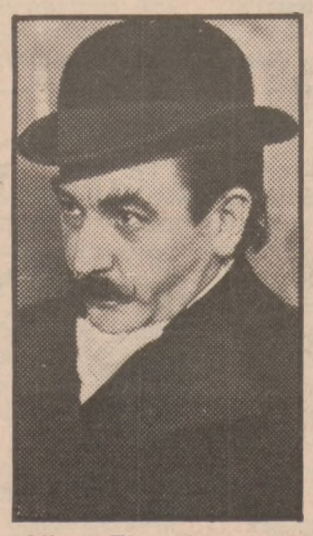
Lumet uses time-lapse and slow motion photography to report the grizzly events surrounding a famous kidnapping case in America before launching the audience on a most fabulous train ride. The parade of passengers at Istanbul permits the director and his actors and actresses to produce a series of mini-spectacles which culminates in the beautiful but furious departure from the station. While strange events occur inside the train in medium shots and close-ups, Lumet carefully preserves reality by counter-balancing his close interiors against the snow-covered expanse of the Yugoslav frontier.

Unsworth's photography never fails to astound whether capturing the beauty of the Orient Express as it bellows forth steam in the Istanbul station, the richness of the foods being carted aboard, the snowstorm which stymies the train, or the intricacies of Wendy Hiller's costumes. Walton's costumes provide a gallery of colors to add to the total sensuality of much of Unsworth's interior photography.

Albert Finney as Poirot and Martin Balsam as his traveling companion keep a tight rein over the rest of the actors. Finney has undergone a remarkable transformation to become the stuffy detective. Balsam serves as a good foil. The best performances come from Sean Connery, Richard Widmark, Wendy Hiller, Jacqueline Bisset, and John Gielgud. Anthony Perkins merely parodies his earlier roles, most noticeably his characters in *Catch-22* and *WUSA*. The character devised for Venessa Redgrave is too ephemereal to catch on film, and that good actress has a horrible time overcoming her dialogue.

All in all, *Murder on the Orient Express* is a pleasant way to spend two hours. Feast upon the richness of physical detail and the lushness of photography without getting too submerged with the plot (which is a dandy in its own right), but, most of all, enjoy the magic and the mystery of riding the rails with fine engineers -- Christie, Poirot, and Lumet -- at the control. See it before someone tries to tell you "who dun' it."

Mike Smith



Albert Finney in "Murder on the Orient Express"

Mel Brooks

(Continued from page eight)

Home." The effect is majestically sentimental.

Watching Brooks and company it is easy for me to fall for the most maudlin movie myth of all -- that making a comedy is simply a matter of funny people having fun together. The three Brooks pictures that I've seen (all but *The Twelve Chairs*) all have to varying degrees an attractively gross improvisational air. They make the process of looking for a laugh seem funny, and even things that don't work often seem more beguiling than plain flat bad. To my mind the flattest sequence in *Young Frankenstein* is the scene where Wilder and Madeline Kahn (the fiancee) say farewell at the depot before our hero takes the train to Transylvania. Young Frankenstein's desire for a passionate farewell is frustrated by the fact that his fiancee is a precious prude who cannot be touched lest her lipstick smear, rouge smudge, hair cave in. They end by knowingly knocking elbows in the hip fraternal manner. This bit goes on for more than a minute after having died in the first three seconds -- but I stayed with it to enjoy Wilder's ever-forlorn face, the forlorn face of a man who well knows that he is waiting in a very long line for a laugh.

In an affectionate piece on Milton Berle (and his autobiography) in the latest *Esquire*, Robert Alan Arthur relates a Berle anecdote that seems to me to somehow catch the style of Brooks as well. At Berle's birthday party, Arthur recalls, Milton tried to match a joke by someone else by leaping up and reciting all the limericks he happened to know, maybe three: "*No one* laughed," recalls Arthur. Facing death, Milton became manic and began to improvise wild, crazy, mostly dirty limericks, which made no sense but did rhyme. He jumped up onto chairs, vaulted couches, tried to climb the mantel. Soon everyone was laughing at the nutty infant screaming for attention, everyone but Jack Benny, who from deep in an over-stuffed chair, completely solemn-faced, said, 'What will you do for a finish, Milton?' Berle had the answer: he dropped his pants. Benny laughed."

Today when comedy is all-too-quickly becoming a branch of social science, this desperate ploy for laughter for the sake of laughter is this sober cynic's aphrodisiac for optimism.

Dan Lackey

Mel Brooks

CLASSIFIED

For sale

Male beagle needs home -- not, repeat, not a hunting dog. Has been mistreated. Needs TLC. Perfect for gentle child. Prefer country or fenced in yard. Call 754-2796 after 7 p.m.

Home wanted for owner-abandoned dog--half German Shepherd, quarter St. Bernard--good watch dog but great with children--for more information, call 779-4498.

Saddle horse colt, coming 2 years old, 14.2 hands and growing, beautiful sorrel w/blaze and 2 white hind stockings, green broke to ride. $300. Also others. Call Greenville 244-8710.

1971 VW Bus for sale. 500 miles on new guaranteed motor; oil pump, muffler, tail pipe, shocks, wheel bearings, two new tires; radio, heater, rear-window defroster, excellent body and paint. Asking $2315.00 (what I have in it). Call 799-3510 any time.

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Contemporary 4-bedroom Ocean Front Beach House for rent weekends or by the week. Electric heat, shag-carpeting, dishwasher, large deck over-looking ocean. Near Charleston. Call 799-2091 after 5.

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Free healthy puppies. Black with white patches on face. Mother Irish Setter, Father Dalmation. Call 781-0783.

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Explore, enjoy and preserve...with the Columbia Sierra Club group. Monthly meetings and outings of all kinds. Everyone is welcome. For more info call 252-3119 or 782-5172.

Society of Friends - Unprogrammed Quaker worship 11 a.m. Sunday at 3203 Bratton Street (rear). Information 254-2034.

Definition

Hangover: Something to occupy a head that wasn't used the night before.
-Review, Plymouth, Wis.

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"The Man Who Does Not Read
Is No Better Off Than
The Man Who Cannot"
Capitol Newsstand
1204 Main Street
and
Hampton Street Newsstand
1220 Hampton Street

Events/entertainment

(Continued from back page)

RICHLAND MALL II THEATRE, Richland Mall, 782-2228

"Swiss Family Robinson" rated G. Friday through Sunday, showtimes are 1, 3:30, 6 and 8:30 and Monday through Thursday show times are 3:30, 6 and 8:30.

theatre

The Clemson University Players are readying themselves for the opening of Thornton Wilder's Pulitzer Prize winning comedy, "The Skin of Our Teeth." Performances are scheduled for 8 p.m. February 25 through March 2 in Daniel Hall Auditorium. The play centers around a family and its fortune and misfortune. The play is open to the public at no charge; however, reserved seats are available at the box office.

A scene from Workshop's "Foxes"

Workshop Theatre will present "The Little Foxes" February 25 through March 9. The drama is based on Lillian Hellman's vivid portrait of a turn of the century Southern family consumed by greed. Performances are scheduled for 8:30 p.m. Tuesday through Saturday and 3 p.m. on Sunday. For reservations and further information call the theatre, 799-6551, between noon and six.

King Thrusbeard, a musical production of Columbia College's Children's Theatre, will be at Cottingham Theatre on the Columbia College campus, February 26 and 27 for evening performances and March 1 and 2 for matinees. For more details call the Cottingham Theatre box office, 786-3850.

Town Theatre opens with the comedy "6 Rms Riv Vu" February 28 through March 8. Tickets are $3.50 for adults. Evenings at 8:30 p.m. and Sunday at 3 are the times.

politics

The Kiawah Defense Fund was first organized to prevent development of Kiawah Island, 20 miles south of Charleston, by the Kuwait Investment Company. Since that time the group has taken on the additional goal of exploring and recommending alternatives for using Kiawah, South Carolina's largest still undeveloped barrier island. Kiawah Defense Fund is currently conducting a membership drive and dues of $2 will entitle members to a subscription to the Kiawah Defense Fund Newsletter, which follows developments in the controversy and also contains information of group meetings. Interested persons should send $2 along with their name, address and phone number, to Kiawah Defense Fund, Box 504, Charleston, 29402. For further information call Ben Gibbs, (803) 556-6465.

music

The USC Woodwind Quintet will perform February 23 at 4 p.m. in Fraser Hall.

The Ohio Players are coming to Columbia's Coliseum March 14 for an 8:30 p.m. show. Also appearing will be Graham Central Station and the B.T. Express. Tickets are $5 in advance and $6 at the door and are now on sale at the Coliseum box office and the Coliseum's ticket outlets.

Dr. Bong Hi Kim, professor of music at the University of South Carolina, will give a piano recital February 25 at Fraser Hall. The musical program will include works by Mendelssohn, Ravel, Darrell, Handel, Granados and Rachmaninoff.

art

Graphic Work of the Vienna Secession will be on exhibit at Clemson University's Lee Hall Gallery through March 19. The Vienna Secession was founded in 1897 by a group of young Austrian artists led by Gustav Klimt. Many of the artists were proponents of art nouveau. The Vienna Secession is still in existence today and this exhibition compares the work of the founding group with that the secession is turning out today. This is the first time the Vienna Secession had exhibited in the United States.

Drawings and Paintings by Clark Stewart, a University of Tennessee Assistant Professor of Art, will be on display at Clemson University's Lee Hall Gallery through March 19. Included in the exhibit are drawings illustrating William Blake's Marriage of Heaven and Hell.

clubs

THE CHOPPING BLOCK, 1021 Briargate Circle, 772-2011

February 21 through March 1 - Eddie "Sweet Thang" Brown. No cover charge.

THE COPPER DOOR, 2703 Rosewood Drive, 771-9387

February 21 through 22 - Steve Ball Band, February 23 - Lyra and The Sands, February 24 through March 1 - Lyra. Monday through Wednesday, members are admitted free. Thursday night is beer party night and there is a $5 cover charge per couple which pays for all the beer you can drink between 8 and 11. Friday and Saturday it costs $2 per person to get in. The charge for Sunday shows varies with the entertainers.

Archie and the Drells

JADE EAST, Carolina Inn, 937 Assembly Street, 799-8200

February 21 through 22 - Archie Bell and the Drells. ($6 per couple). February 23 through March 1 - Festival.

THE LEFT GUARD, 2728 Rosewood Drive, 799-2575

February 21 through 22 - Lightnin'. February 24 through March 1 - Mother's Finest. Admission is $1 per person Monday through Thursday and $2 on the weekends. A membership card is required and they cost $1 for one month or $5 for a year.

THE NEW SOUTH MUSIC HALL AND WHISKEY PARLOR, 4614 Devine Street, 787-9371

February 21 through 22 the club will feature the rock band, Savanna. Bringing new management to what was formerly the Bru Club, the New South will be a private membership club with a cover charge at the door at different times during the week. The club caters to USC students and post-high school working folks. The prices are not firm as yet.

THE POINT AFTER, 304 Greystone Blvd., 254-8101

February 21 through March 1 - White Fox. Monday through Thursday men are admitted for $1 and women are admitted free (unescorted women also get their first drink free). Friday and Saturday the cover charge is $2.50 per person and $5 for couples.

The Columbia Music Festival Association will present the Strasbourg Philharmonic Orchestra at 8 p.m. on March 5 at Columbia's Township Auditorium as part of the 1975-76 Artist Concert Series. The Strasbourg Philharmonic Orchestra, which is currently making its debut in this country, has been one of the most active and important performing groups in France. The orchestra is conducted by Alain Lombard and guest soloist is Jean-Bernard Pommier, a gifted young pianist. Tickets for the concert are now on sale at the Columbia Music Festival office, 1527 Senate St., 256-2447.

specials

The Midlands Natural Growers Association will meet on February 24 at 7:30 p.m. in the SCE&G building at the corner of Marion and Lady downtown. Jim Griffin will be speaking on the topic, "New Means of Fertilization." For more information, call 776-8088. New and old members are encouraged to attend.

March 4 is the date for the next independent film showing at the Columbia Museum of Art. David Boatwright, a South Carolina independent filmmaker, will show his film "Maybe Next Week," as well as films from the American Film Association's collection. The program will be held in the Trustees Gallery and will begin at 8 p.m.

Deadline for the next general grant award period of the South Carolina Arts Commission is March 1. Applications must be for projects and activities beginning after April 1. To get an application or additional information contact Penelope Buelow, grants coordinator at the South Carolina Arts Commission, 829 Richland St., Columbia, 29201, 758-3442.

kids

Attention girls between the ages of 7 and 12 -- the YMCA is offering a class in elementary gymnastics starting March 12. The class will meet Wednesday afternoons and Saturday mornings and will cost $20. There is a limit of 25 girls so hurry on down to the YMCA, 1420 Sumter St., or call 254-1451. The YMCA is also accepting applications for community youth track Clubs for boys and girls aged 8 and up.

The University of South Carolina will sponsor the 1975 Central South Carolina Region II Science Fair at the Carolina Coliseum April 4 and 5. Students in the 7 through 12 grades and living in Calhoun, Clarendon, Kershaw, Lexington, Newberry, Orangeburn, Richland or Sumter counties may enter the competition in any of the categories which include biology, chemistry, mathematics, physics and general science. Students who would like to know more about the Science Fair should contact the Science Fair coordinator in their school.

television

Saturday, February 22

1 p.m. - College Basketball. The Marquette Warriors meet the South Carolina Gamecocks in Columbia. (Channel 10)

3 p.m. - College Basketball. North Carolina State Wolfpack vs. Clemson Tigers. (Channel 10)

9 p.m. - Movie. "Hustling" is a 1975 TV movie that examines prostitution and the real profiteers, a list which includes almost everybody except the prostitutes themselves.

Sunday, February 23

5:15 p.m. - Glen Campbell Los Angeles Open. Final round coverage. (Channel 25)

8:30 p.m. Movie. "A Fistful of Dollars." Clint Eastwood launched a new career with this movie, unfortunately for those of us who like to watch stars who can act. (Channel 25)

8:30 p.m. - Masterpiece Theatre. A naive 17-year-old finds herself in the employ of a bedridden old woman and the object of her taciturn husband's lust in an adaptation of H.E. Bates' short story, "The Mill."

Theatre

'Bus Stop' — something precious lost too long

BUS STOP
by the USC Theatre

Time has done little to diminish the theatrical truth and magic of William Inge's *Bus Stop*. In fact, 20 years' time may have enhanced the beauty of the sexual battles which Inge creates.

Bus Stop is the oddest play in Inge's canon. His other major works -- *Come Back, Little Sheba; Picnic; Dark at the Top of the Stairs* -- reveal a dark and moody realism in which the banality of Midwestern life clashes with the bizarreness of actuality. Generally, Inge's characters are simple folks -- housewives, high school students, traveling salesmen, and gossipy women -- who become too aware of the split between what is and what should be. *Bus Stop*, however, is a comedy. Though Inge works with the same themes which concerned him elsewhere, the end result is something quite unusual in his theatre, for, as University Theatre so ably demonstrates, *Bus Stop* is rousing fun.

The arrival of a bus full of motley passengers destroys the aura of gloom and boredom emanating from Grace's Diner, just one stop on the Kansas City-to-Topeka run. The bus driver Carl has good news for Grace: he and his passengers are snowbound for the night. Inge's play recounts the events of that night with such directness and humor that one can quickly overlook just how meager the elements of his plot really are.

Carl brings with him four passengers, four "outsiders" who invade the serenity of Kansas and Grace's. Dr. Gerald Lymon, vagabond-scholar, could care less about the traveling conditions as long as he can obtain ginger ale to mix with the bottle of booze he always carries with him. Cherie, the second passenger to enter the diner, is quite happy about the weather, for, she explains to Grace and the waitress Elma, she has been abducted; the snowstorm might give her the opportunity to get off the bus.

Cherie's abductor is Bo Decker, cowboy and rodeo star, who suddenly decides that the "chanteusie" from Joplin, Mo., wants to be his bride and live in Montana forever. So, he kidnaps her. As the physical battle between these two divergent people rages as full force, Inge carefully exploits the many conflicts at play to produce a slice of life in which many facets of the human comedy come to life.

Inge's special ear for dialects and language patterns gives *Bus Stop* a peculiar type of humor and a heightened sense of reality. His comedy arises from a freshness and depth of character and individuality which, in part, results from his ability to create language which not only reflects individual differences, but also cultural and social ones.

Under Russell Green's direction, University Theatre's troupe of student actors unashamedly tapped the vitality of Inge's work. Green's careful integration of setting, character, action, and thought, Terry Bennett's setting, and Lyn Carroll's costumes create a nostalgic play, but one which is not dated.

The actors did have enunciation problems, but their acting ability, sincerity, and playfulness helped them through the rougher moments. Susan Riddle and Peter Reilly nicely created a difficult May-December romance between the waitress and the alcoholic professor. Lindsay Waters as Grace, D. W. Siskin as Carl and Ron Boyer as the town sheriff enhanced the realism captured on stage with their detailed and highly controlled playing. Lee McConnell as Bo's "down-home" sidekick carefully stole a large number of scenes with his easy manner and listenable voice. Alex Daniels as Bo and Marjorie Foster as Cherie dominated much of the action. Too often they became marionettes, and both had trouble speaking their lines, but they were generally effective and quite amiable actors. The cast attained sheer perfection during the second act "floor-show."

Seeing Green's production of *Bus Stop* was like coming across something precious which has been lost for too long. Inge's brief career as a playwright has come under close academic scrutiny recently, especially since his tragic suicide in 1973, so *Bus Stop* certainly gave the freshmen something to talk about in English class.

But, graciously, this production went further than that. The gales of laughter which the actors generated on opening night attest to the fact that University Theatre's production was much more an intellectual exercise and that Inge's play is much more than historical fact.

Mike Smith

television

(Continued from page ten)

(Channel 35, ETV)

10:30 p.m. - Ascent of Man. "The Starry Messenger" traces the history of astronomy from Mayan civilization to 17th century Venice. (Channel 35, ETV)

Monday, February 24

9 p.m. - Movie. "Butterflies are Free" is a story about a blind boy trying to assert his independence by living alone and his kooky next door neighbor. A touching love story starring Goldie Hawn and Edward Albert. (Channel 10)

9 p.m. - Ascent of Man. The genius of Isaac Newton and Albert Einstein is examined. (Channel 35, ETV)

11:05 - Movie. "Ben." An army of rats terrorizes Los Angeles. Sounds like great before bed entertainment. (Channel 19)

Tuesday, February 25

8:30 p.m. - Movie. "You Lie So Deep, My Love" is a typical made for TV movie about a wealthy woman who wants to save her marriage and her husband who wants to kill her. (Channel 25)

9 p.m - College Basketball. The North Carolina State Wolfpack take on North Carolina's Tar Heels in an ACC game at Chapel Hill. (Channel 10)

1 a.m. Tomorrow. Tom Snyder's guest is former Teamsters' president James Hoffa. They will discuss the labor movement and prison reform, a subject Hoffa should be familiar with after spending some time there. (Channel 10)

Wednesday, February 26

8 p.m. - College Basketball. Canisius meets the Gamecocks in Columbia. (Channel 10)

11:30 p.m. - Wide World Special. "Clark Gable: The King Remembered." (Channel 25)

Thursday, February 27

9 p.m. - G.E. Theatre. "In This House of Brede" is the story of a middle-aged widow who enters Brede Abbey. (Channel 19)

11:30 p.m. Wide World Special. David Frost is host for "Homosexuals: Out of the Shadows. (Channel 25)

1 a.m. - Tomorrow. Pornography is the topic of discussion and director Gerard Damiano ("Deep Throat" and "The Devil in Miss Jones") is a guest. (Channel 10)

Friday, February 28

9 p.m. - Movie. "Golden Needles" centers on a search for a statue believed to contain a coveted acupuncture secret. (Channel 19)

9:30 p.m. - Masterpiece Theatre. See Sunday, 8:30 for details. (Channel 35, ETV)

10:30 p.m. - A Night on Broadway. The Socastee Singers, under the direction of Glen Arnette, present highlights of great American musicals. (Channel 35, ETV)

11:05 - Movie. "Honor Thy Father." A '73 TV movie based on Gay Talese's 1971 best seller about the collapse of a New York underworld family. (Channel 19)

11:30 - Wide World in Concert. The first of four shows taped at Nashville's Grand Ole Opry House features Kris Kristofferson, Ray Stevens, Rita Coolidge, Billy Swan and the Charlie Daniels Band. (Channel 25)

1 a.m. - Midnight Special. B.T. Express hosts Sha Na Na, Jimmy Witherspoon, Sugarloaf and Peter Allen. (Channel 10)

Saturday, March 1

1 p.m. - College Basketball. Ohio State at Indiana. (Channel 10)

8 p.m. - College Basketball. The South Carolina Gamecocks vs. Georgia Tech. (Channel 10)

10 p.m. - Grammy Awards. (Channel 19)

Sunday, March 2

8:30 p.m. - NBC Sunday Mystery Movie. Columbo episode, "Playback." (Channel 10)

10 p.m. - NBC News Special. "A Shooting Gallery Called America." (Channel 10)

Problem Pregnancy

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EVENTS & ENTERTAINMENT

Edited by Melissa Pruitt

cinema

If you're thinking of a movie, better call ahead to verify time and feature since many area theatres are subject to change after our deadline.

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"The Tong Father" and "Queen Boxer" are the artistic offerings for this week. Both are rated R and feature times for the former are 5 and 8:10 and for the latter 3:30, 6:40 and 9:50.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

X-rated Film fans prepare for two biggies, "Sweet and Sour" and "Touch Me." Shows are continuous from 3:30, with the last complete feature at 9.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"The Arena," starring Pam Grier, and "Caged Heat." Both are rated R. Show times for the former are 1:30, 4:30 and 7:30 and for the latter 3, 6, and 9.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

"The Seduction of Lynn Carter" and "Nite Rider." Both are rated X and shows are continuous from 1 p.m.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1110

"The Longest Yard," starring Burt Reynolds, returns to Columbia only one week after leaving. Rated R with shows at 2:15, 4:30, 6:45 and 9.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 798-1110

"Swiss Family Robinson," rated G, is entertainment for the entire family. Show times are 1, 3:30, 6 and 8:30.

FOX THEATRE, 1607 Main Street, 254-5212

"Sheila Levine is Dead and Living in New York" stars Roy Schneider ("The French Connection") and Jeannie Berlin. Rated PG, show times are 1, 3, 5, 7 and 9.

GAMECOCK I THEATRE, Parkland Plaza Shopping Center, 796-0022

"Freebie and the Bean" is a slapstick comedy starring Alan Arkin, James Caan and Valerie Harper. Shows at 1:30, 3:30, 5:10, 7:30 and 9:30. Rated R.

GAMECOCK II THEATRE, Parkland Plaza Shopping Center, 796-0022

"W.W. and the Dixie Dancekings." How does Burt Reynolds keep track of what movie he's in? His roles have become virtually indistinguishable. This one has a nostalgic twist, a comic love interest and the usual cars, cars, cars. No wonder Reynolds has reportedly quit the biz. Rated PG with shows at 1:40, 3:30, 5:20, 7:10 and 9.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"Earthquake," rated R, shows at 2, 4:30, 7 and 9:30. A monster quake eats Los Angeles in this latest "disaster" film that goes beyond offensiveness to a new level of commercial corruption. Sensurround is a rip-off like the rest of the picture.

MIRACLE THEATRE, 1228 Main Street, 256-1950

"Young Frankenstein," rated PG. Gene Wilder, Marty Feldman, Madeline Kahn and assorted other crazies recreate the Frankenstein legend. It's basically a gloriously silly send-up of the 1931 James Whale movie, but director Brooks and co-writer Wilder also dip into the serious side of Mary Shelley's novel. Shows are at 1, 3:05, 5:10, 7:15 and 9:25.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"The Towering Inferno" at first glance promised to be as bad as "Earthquake," but it is surprisingly better because its creators have had enough imagination to make the truly horrible events depicted meaningful. Show times are 2, 5, and 8. Rated PG. The February 21 and 22 11:15 p.m. late show is "2001: A Space Odyssey."

PLAZA III THEATRE, 1323 Main Street, 254-7960

"The Godfather Part II" is not only better than the original "Godfather," it may be one of the most powerfully imaginative movies ever made. It is basically Michael's story, but flashbacks to Vito Corleone as a child and young man transform this movie (together with its predecessor) into a unified epic of American life of the 20th century. Rated R, show times are 1, 4:45 and 8:30.

RICHLAND MALL THEATRE, Richland Mall, 782-2228

"Murder on the Orient Express," rated PG. If you gotta have nostalgia, it might as well be for something worth getting nostalgic about. This vintage Agatha Christie murder mystery, which stars more than a dozen of the top movie names of the past, is about a group traveling on a luxury train from Asia to Europe during the '30s. Feature times are Friday through Sunday, 2:50, 5, 7:10, and 9:20 and Monday through Thursday, 4:50, 7:10 and 9:20. The weekend (February 21 and 22) 11:15 p.m. late movie is "Jesus Christ Superstar."

(Continued on page ten)

3 Shows Daily at 1:00 4:45 8:30

PARAMOUNT PICTURES PRESENTS
Francis Ford Coppola's PRODUCTION
The Godfather PART II

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